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JEAN-FRANÇOIS RAFFAELLI

AMERICAN ART GALLERIES

(MADISON SQUARE SOUTH)

NEW YORK

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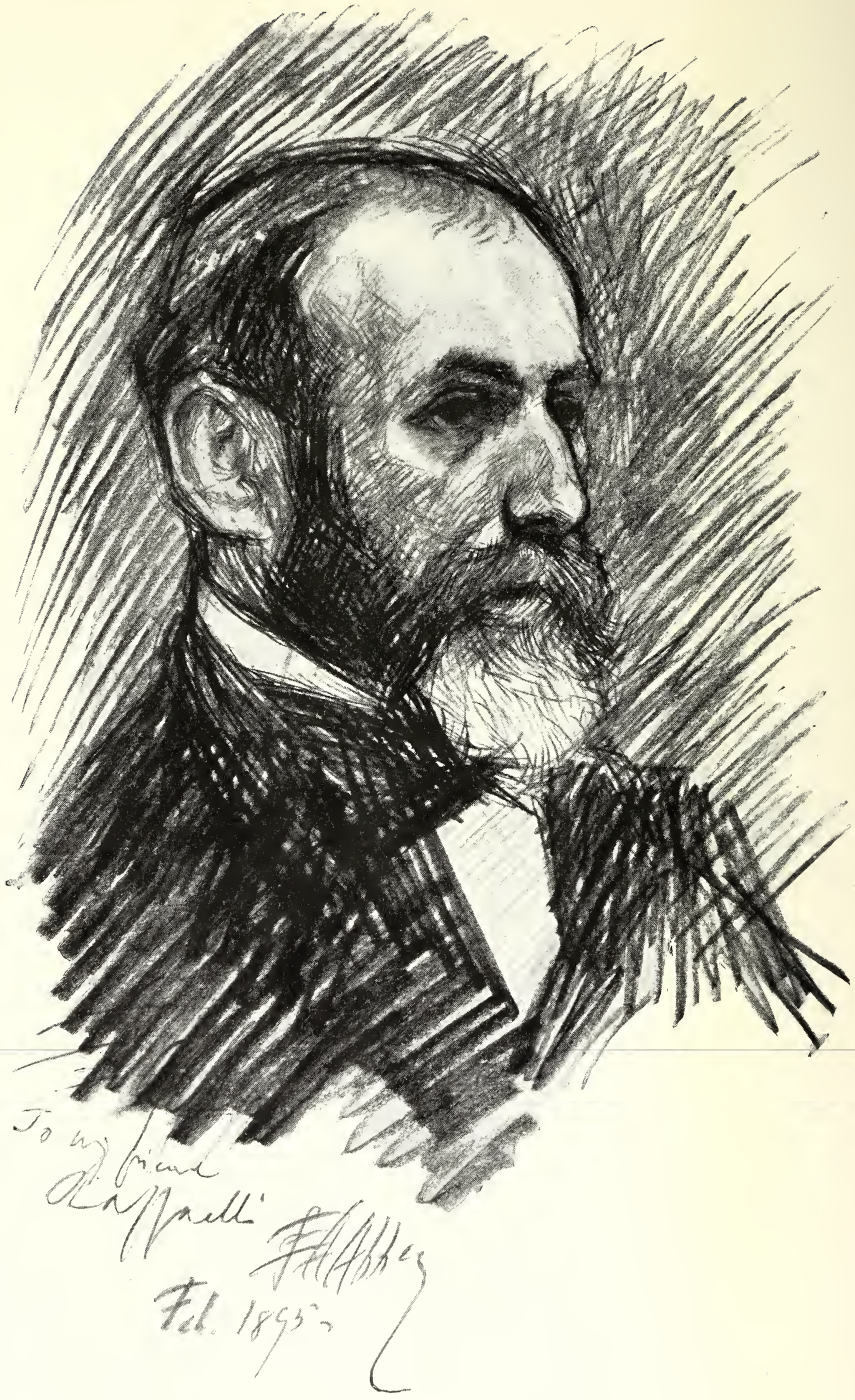
To my friend
Feb. 1895

WORKS OF

JEAN F. RAFFAËLLI

On Exhibition until March 17, inclusive

At The American Art Galleries

(madison square south)

week days, 9 a.m. to 6 p.m.

sundays, 2 to 6 p.m.

The American Art Association, Managers
new york
1895

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Astor Place, New York

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AN ACKNOWLEDGMENT.

Since M. Raffaëlli's arrival in New York he has had many kind offers from gentlemen in this and other cities to lend him examples of his work for his forthcoming exhibition. M. Raffaëlli having arranged to exhibit jointly with Mr. E. A. Abbey, has not at his disposal sufficient space to properly avail himself of their kindness, and he takes this means to express his warm thanks and his sincere appreciation of the very exceptional courtesy shown him.

— — —

Je me souviens aujourd'hui du jour où, il y a près de dix ans, mon bon ami Théodore Child vint à Asnières, accompagné de Mr Roberts son de l'"American Art Association" déjeuner dans mon modeste atelier d'alors et causer d'une exposition de mes œuvres chez vous.

Les années passent, les amis s'en vont... et nous ne sommes pas maîtres de nos projets.

Il y a trois années Mr Sutton vint à son tour me voir, et, depuis j'ai conservé un à un des tableaux, des sculptures, que voici réunis enfin, non sans ~~avoir~~ que j'aie désespéré un moment de les revoir jamais.

J'avais pris mon billet pour la "Gascogne" et tous mes tableaux

devaient m'accompagner. — Au dernier moment je changeai mon billet, partis trois jours plus tôt, et arrivai à New York au milieu d'une tempête de neige et de froid. — Quant à mes tableaux ils étaient sur la "Gascogne"... et même, dans la précipitation du départ, — en artiste peu habitué à soigner ses intérêts, — j'avais négligé de recommander de les assurer.

Cinq ans de ma vie et ma petite fortune étaient sur la "Gascogne", — qui n'arrivait pas..

Je désespérai le jour où, le bateau étant en retard de près de dix jours, un agent d'assurance qui me poursuivait jusque dans la rue, m'offrit de tout assurer encore moyennant 22 %.

mais la "Gascogne" est arrivée.
J'ai retrouvé dans leurs caisses mes
enfants perdus .. et maintenant
les voilà exposés à vos critiques.

Si j'en crois l'accueil cordial que
vos artistes m'ont fait ici on les
accueillera bien. - On les accueillera
comme nous accueillons en France
les œuvres de vos artistes : sept
tableaux de vos meilleurs peintres
ont pris place dans notre "Musée
du Luxembourg" où nous plaçons
les belles œuvres des artistes vivants.
Pour moi, ici, notre "Musée de
Philadelphie" a acquis un de mes
tableaux, et j'en suis fier.

Dirai-je ce qui m'a passionné
dans ma vie d'artiste ?
Dirai-je que pour moi l'artiste
doit-être comme un apôtre de
beautés méconnues ? — Que son rôle

est d'élever à la beauté, c'est à dire à la comprehension esthétique tous les hommes et toute la nature!

J'ai, comme homme, pour moi, éprouvé beaucoup de pitié pour les pauvres gens.

J'en ai connu qui avaient des âmes magnifiques.

Je me souviens d'un brave charretier sur les jambes duquel un tombereau avait passé. Ses jambes ne guérissaient jamais et une belle jeune femme le soignait chez elle deux fois par semaine à heure fixe: une de ces belles quêteuses pour lesquelles la charité est une sorte de sport.

Notre homme, qui mendiait son pain et ne marchait pas vite, trouvait qu'il perdait là beaucoup trop de temps et il me disait alors avec un sourire de bête malade:

"Que voulez-vous Monsieur,

j'y vais cependant : ça lui fait tant de plaisir !"

J'ai trouvé ici partout et sous toutes les formes les traces d'une magnifique générosité venant de vos premiers citoyens. Ils donnent des millions : c'est là le signe d'une puissance individuelle considérable. — Et, pour l'art, j'ai rencontré chez vous des amateurs passionnés et clairvoyants.

Enfin j'envie vos artistes américains. Ils ont un magnifique avenir : ils ont à découvrir, à élever à la beauté, à faire aimer votre pays superbe, vos villes magnifiques. Il ne faut pas que la vieille Europe laisse un regret dans votre cœur et, pour cela, il vous faut de l'art autour de vous, sous toutes les formes.

Je souhaite que cet art soit de plus en plus digne de votre

terre d'amérique, — terre promise de la liberté.
Je souhaite qu'il soit ferme, fort, franc et loyal, plutôt un peu rude : [redacted] le spectacle du trop joli dans l'art, autour de soi, déprave les caractères, amollit la volonté, salit l'âme, et devient, pour celui qui lui donne asile dans sa maison, une véritable école de niaiserie de faiblesse et de lâcheté.

D. S. Raffaëlli

New-York 21 Février 1895.

[TRANSLATION.]

I recall to-day the time—it is nearly ten years since—when my good friend Theodore Child came to Asnières with Mr. Robertson of the American Art Association, to breakfast in the modest studio I then occupied, and to talk over the plans for an exhibition of my works in New York.

The years pass, friends depart, and we are not masters of our plans.

Three years ago, Mr. Sutton came in his turn to visit me, and since then I have laid aside, one by one, the pictures and sculptures which are now brought together here—although, for a few days, I despaired of ever seeing them again.

I had taken my ticket for La Gascogne, and all my pictures were to have come with me; but, at the last moment, I changed my plans, left three days earlier than I had intended, and arrived in New York in the midst of a tempest of snow and cold. As for my pictures, they were upon La Gascogne, and in the hurry of my coming away I had neglected—artist that I am, and little used to affairs—to have them insured.

Five years of my life and my little fortune were at risk on La Gascogne, and she had not arrived.

I gave up all hope on the day when, the steamer being then nearly ten days late, an insurance agent who followed me even to the street, offered to insure the whole lot at 22 per cent.!

But La Gascogne has arrived. I have found my lost treasures safe in their boxes, and here they are, ready for the judgment of your critics.

If I can judge by the cordial welcome your artists have given me, I may hope that my pictures will be well received. They will be welcomed as we welcome in France the works of your artists. Seven pictures by your best painters have been awarded a place in our Musée du Luxembourg, where we hang the beautiful works of living artists. As for myself, your Musée de Philadelphie has acquired one of my pictures, and it is a source of pride to me.

Shall I confess what it is that has inspired my life as an artist? Shall I say that, for me, the artist ought to be, as it were, the apostle of the beauty that is hid from the common gaze? His part is to elevate to the domain of beauty—that is to say, to the æsthetic comprehension—all men and all nature.

As a man, I have myself been much moved by pity for the poor. I have known some among them who have had noble souls.

I remember one of these poor men, an honest carter who had had his legs crushed by a truck. He could never hope to be cured, and a beautiful

young woman had him come to her house at a fixed hour twice a week to be looked after. She was one of those charming Lady Bountifuls for whom charity is a sort of amusement. The poor fellow, who was obliged to beg for a living, and who walked with difficulty, found that his visits to the young lady cost him a good deal of time, and he said to me one day, with the sorry smile of a sick man: "What would you have, my dear sir? I lose my time, but I go, for all that; it gives the lady so much pleasure."

I have found here, since my arrival, everywhere and in a hundred forms, the traces of the magnificent generosity of your first citizens. They give millions: it is the sign of a remarkable individual power. And as for art, I have met here not a few earnest and clear-sighted amateurs.

I envy your American artists. They have a magnificent future. They have to reveal the secret of beauty to your noble country, to your splendid cities, to lift your people to the comprehension of it, to make them love it. Do not let a regret for old Europe linger in your heart, and that it may not, you must have art about you, and in all its forms.

May this art be ever more and more worthy of your America, the promised land of liberty. My wish for your art is, that it may be solid, strong, frank, and loyal. I could wish it might be even a little rude. Too much prettiness in the art about us lowers the character, weakens the will, soils the soul, and becomes, for him who gives it a place in his house, a veritable school of frivolity, of weakness, and of cowardice.

(Signed) J. F. RAFFAËLLI.

New York, February 21, 1895.

Catalogue

*** NOTE.—All of the paintings and many of the sketches, studies and sculptures in this exhibition *are for sale*. Prices and other information will be furnished by salesman in charge.

*** The works marked with an asterisk have been loaned by Messrs. Knoedler & Co., Boussod, Valadon & Co., L. Crist Delmonico, Durand-Ruel, and Wm. Schaus.

SCENES IN PARIS

1 View of the Pantheon*

2 The Chickweed Vender*

3 Trinity Church

4 Notre Dame of Paris

5 Boulevarde des Italian

6 On the Boulevarde

7 Luxembourg Garden (Pastel)

8 St. Etienne Du Mont (in Miniature)

9 La Place Sainte-Sulpice

10 The Crowded Boulevarde

11 La Rue Royale

12 L'Arche de Triumph*

13 Les Nourrices, Place de la Concorde

14 La Place Sainte-Sulpice

15 Summer Day in Paris*

16 La Place de la Republic*

17 Les Nourrices aux Champs Elysées

18 L'Arche de Triumph

PARISIAN HABITS AND CUSTOMS

19 Young Woman at Her Toilet

20 Convalescent

21 Repose (awarded gold medal, Exposition Universelle, Paris, 1889)
Loaned by the Fairmount Park Art Association of Philadelphia

22 Young Woman at Her Toilet (in Miniature)

23 Morning Chocolate

24 Negro Minstrels at Brighton

25 In the Café

26 Head of a Parisian Woman

27 Admiration

28 St. Etienne Du Mont

29 Scène de Marché*

30 A Votre Santé la Mère Bontemps

31 School Children Out for a Walk

32 Peasants Selling Vegetables

33 Crying the Winning Numbers of a Lottery

SUBURBAN SCENES AND CHARACTERS

34 The Great Trees

35 Little Street at Neuilly (The Morning Sun)

36 Little Street at Neuilly (in Miniature)

37 Old Man (Pastel)

38 Route de la Revolte

39 Rag Picker's Wife and Her Dogs

40 At the Sand Pit

41 Horses on the Road

42 The Retired Sailor and His Wife

43 A Rag Picker

44 Street at Neuilly

45 The Old Lady's Garden

46 Vacation at Grandpa's

PORTRAITS

47 Portrait of my Daughter Costumed for Fancy Dress Ball

48 Myself, 1879 (Pastel)

49 Willette, Illustrator and Painter

50 Secretary to M. Clémenceau

51 M. Milleraud, Deputy of Paris

52 Mr. ———, New York

53 M. Clémenceau, Speaking at a Political Meeting, surrounded by other Notables

VARIOUS SUBJECTS

54 On the Seashore—Fog

55 Going to Town

56 Sunlit Road

57 Neapolitan Vegetable Vender at the Market Place (Pastel)

58 "La Chapelle de la Vierge"

59 The Storm (Pastel)

60 Type of English Girl

61 The Countryman's Visit to Paris

PORTRAITS—TYPES OF THE ORDINARY PEOPLE

62 Old Peasant Woman (Pastel)

63 "Citoyens"

64 A Rag Picker*

DRAWINGS

65 The Mayor and a Member of the Municipality

66 Series of Drawings, illustrating the play entitled "Thirty Years of an Actor's Life"

67 Series of Drawings, illustrating the play of "Lucretia Borgia," by Victor Hugo

68 "Fanny and Miss Lily"

69 The Stage Manager

DRY POINT AND ETCHINGS — PRINTED IN COLOR

70 Les Invalides (four states of color for my dry points)

The following six numbers, "Types of the Ordinary People," are of a series of illustrations published in album form by Messrs. Boussod, Valadon & Co.:

71 Le Déménagement

72 Breakfasting

73 Washing the Dog

74 On the Bench

75 The Seine at Asnières

76 Barren Ground

77 Les Invalides

78 Great Trees by the Roadside

79 Portrait of the Artist

80 The Old Lady's Garden

The following seven examples, Nos. 81 to 87 inclusive, were cast from wax models, which were destroyed in the process of casting:

81 "The Old Fellow"
Bronze Bas-Relief in Silhouette

82 A Servant
Bronze Bas-Relief in Silhouette

83 Scissors Grinder
Bronze Bas-Relief in Silhouette

84 Le Déménagement
Bronze Bas-Relief in Silhouette

85 A Street Cleaner
Bronze Bas-Relief in Silhouette

86 The Toper
Bronze Bas-Relief in Silhouette

87 Rag Picker and His Dog
Bronze Bas-Relief in Silhouette

88 Pair Miniature Busts in Bronze (Monsieur and Madame Denis)

89 Discussing Politics (in Bronze)

90 Petit Bourgeois (in Plaster)

91 Copy of the "Illustrated Figaro" (four frames)

92 English Negro Minstrels

93 Le Quadrille Naturaliste aux Ambassadeurs

94 Place de l'Opera
Painting owned by Mr. D. W. Powers, Rochester, N. Y.

95 Notre Dame of Paris
Painting owned by Mr. Potter Palmer, Chicago

96 At a Suburban Inn

97 Salvation Army, London
Painting owned by Mr. P. A. B. Widener, Philadelphia

98 A Street Cleaner
Painting owned by Museum of Christiania, Norway

99 At the Concert Hall
Painting owned by M. X., Paris

100 Auction at Hotel Drouot
Painting owned by M. X., Paris

101 Bohemians
Painting owned by M. Knoedler & Co., New York

102 Snow—Near the Seine
Painting owned by M. Blumenthal, Paris

103 A Sand Shoveler
Painting owned by Mr. John G. Johnson, Philadelphia

104 In M. Gonon's Bronze Foundry

Painting owned by the Museum of Lyons

105 " On the Bench "

Painting owned by Mr. John G. Johnson, Philadelphia

106 A Rag Picker

Painting owned by the Museum of Nantes

107 After Painting His Gate

Painting owned by M. Paul Errera, Brussels

108 " Fifteen Francs a Month to Begin "

Painting owned by M. Montandon, Paris

109 The Sunday Walk

Painting owned by M. Farge, Pau

110 Feeding Chickens

Painting owned by M. Fritz Mahler, Rotterdam

111 The Déménagement

Painting owned by M. Desfosses, Paris

112 Servant at the Market

Painting owned by the Museum of Beziers

113 Trinity Church

Painting owned by Mr. Potter Palmer, Chicago

114 At the Circus

Painting owned by M. Schroeder, Berlin

115 The Singing Master

Painting owned by M. Farge, Pau

116 Crying the Winning Numbers of a Lottery

117 La Femme Colosse

Painting owned by M. B., Paris

118 The Vegetable Vender

Painting owned by M. X., Paris

119 An Old English Woman

Painting owned by M. Léon Daudet, Paris

120 Breakfasting at the Exposition Universelle

Painting owned by M. Gustave Geffroy, Paris

121 An English Bartender of the Lower Class

Painting owned by Madame Adam, Paris

122 A Chimney Builder

Painting owned by Mr. W. T. Dannat, Paris

123 Blacksmiths Drinking

Painting owned by M. Fernand Crouan, Nantes

124 On the Road

Painting owned by M. Crussem, Antwerp

125 The Morning Walk

Painting owned by M. Ernest Blum, Paris

126 " Claude Gueux "—Victor Hugo

Painting owned by M. X., Paris

127 An Old Couple Without Children

Painting owned by Mr. W. L. Elkins, Philadelphia

128 A Learned English Woman

Painting owned by Madame Jeanne Hugo, Paris

129 Designing a Bill Poster

Painting owned by M. Charles Hayem, Paris

130 Near the Bank of the River

Painting owned by M. Gustave Geffroy, Paris

131 At the Races

Painting owned by M. X., Paris

132 Head of a Sailor

Painting owned by M. Rodin, Paris

133 Grandfather

Painting owned by M. Paul Galimard, Paris

134 Admiring His Sun Flowers

Painting owned by M. Felicien Champsaur, Paris

135 Portrait—M. George Rodenbach, the Poet, Paris

136 An English Laborer

Painting owned by Mr. X., London

137 Retired French Officers

Painting owned by the late M. Albert Wolff, Paris

138 Nurse Girls and Soldiers

Original owned by M. X., Paris

139 The Old Clothes Woman

Painting owned by M. X., Paris

140 At the Exposition, 1889

Painting owned by M. Boivin, Paris

141 The Glazier

Painting owned by M. Paul Bourget, Paris

142 Actress in the Green Room

Painting owned by the Earl of G., Paris

143 At the Concert Hall

144 Portrait of Thérésa

Painting owned by Madame Thérésa, Paris

145 A Duet

Painting owned by M. V. C., Paris

146 Portrait—Edmond de Goncourt

Painting owned by Museum of Nancy

147 The Circus Band

Painting owned by M. Edmond Magnier, Paris

148 Spectators at a Concert Hall

Painting owned by M. X., Paris

149 First Comers at the Wedding

Painting owned by M. Charles Hayem, Paris

150 A Concert Singer

Painting owned by M. X., Paris

151 The Cobbler

Painting owned by Madame Henry Gréville, Paris

152 Misery—The Worst Quarters of Paris

Painting owned by M. Manzi, Paris

153 The Convalescent

Painting in the Museum of Luxembourg

THE AMERICAN ART ASSOCIATION, MANAGERS

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